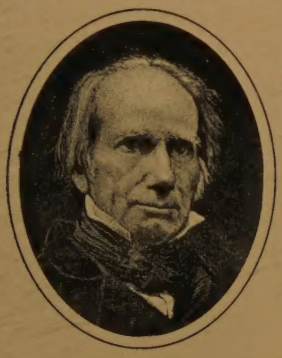
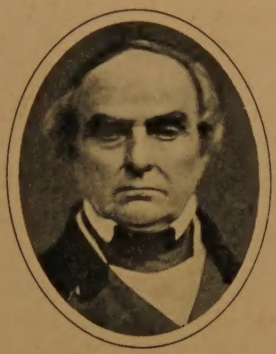
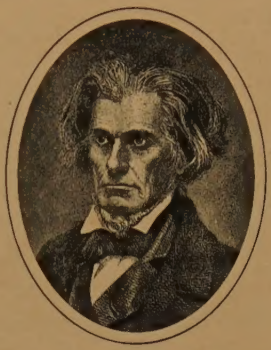


HENRY CLAY



DANIEL WEBSTER



JOHN C. CALHOUN

# THE AMERICAN TRIUMVIRATE

## CLAY, WEBSTER, CALHOUN

By ALBERT BUSHNELL HART
*Professor of Government, Harvard University*

*MENTOR GRAVURES—HENRY CLAY · ASHLAND · DANIEL WEBSTER BIRTHPLACE OF DANIEL WEBSTER · JOHN C. CALHOUN HOME OF JOHN C. CALHOUN*

NOTWITHSTANDING the striking unity in their public lives, the Great Triumvirs stand out distinctly as types and representatives of three different sections of the Union. Webster was a New Hampshire boy. Any visitor may still visit the old hill farm at Salisbury, and may entertain himself with guesses as to which of the stone walls was laid by the hands of the young Daniel Webster. His early opportunities were fair, his schooling rough and scanty. He was a country boy, filled with the crude but vigorous life of what was, in his youth, the northern frontier. As he grew up, he went to the little backwoods Dartmouth College, and graduated from it—an easy task for a brilliant boy.

The only profession at that time in which a young man could hope to make money and to enter on the road that led to public life was the law. Naturally Daniel Webster became a lawyer, and in time the most renowned lawyer in the country. Throughout his life he had a power over thoughts, words and phrases which made him a leader in an age

Entered as second-class matter March 10, 1913, at the postoffice at New York, N. Y., under the act of March 3, 1879. Copyright, 1917, by The Mentor Association, Inc.

that loved great speeches. His immense mind was reflected in his massive and expressive features. He was proud of the likeness which his friends saw between his deeply carved countenance and the "Great Stone Face" of the Profile Notch in the White Mountains. A foreign visitor to this country once remarked that "No man could be as great as Daniel Webster looked."

Henry Clay, like Webster, was the son of a plain farming family, but the "Mill Boy of the Slashes," as he was sometimes called, when twenty years old, found his way from Virginia across the mountains into the West. Since he spent the rest of his life in the slaveholding State of Kentucky, and was himself a slaveholder, unthinking people have looked upon him as a Southerner. In truth, by his natural character, experience and habits of thought, Henry Clay was always a Western man. That is one reason why Andrew Jackson and Henry Clay became bitter enemies; there was not room in the two neighboring States of Kentucky and Tennessee for two such men, each of whom felt himself the champion of the Western spirit.

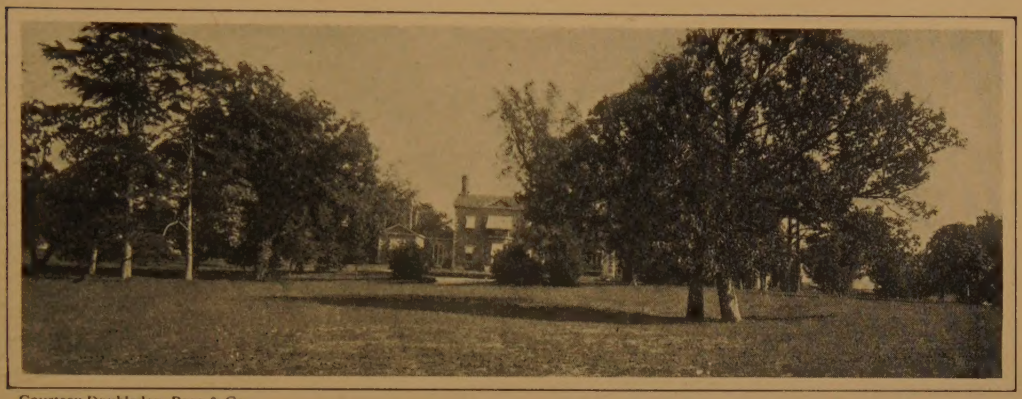
Before Clay entered public life, he showed a sense of the power of the West, both immediate and future. He seems to have felt that slavery was a drawback to his State; and among his earliest appearances in public were his defence of a fugitive slave and his efforts to aid in bringing about a free constitution for Kentucky. When that effort failed, he accepted slavery as a part of the system of the community in which he lived. He looked upon it as not very pleasant, but by no means the worst of evils. Not till the very end of his life did he come forward again as the advocate of a free West.

HENRY CLAY

From the portrait by Samuel S. Osgood, in the possession of the New York Historical Society

Clay was a man of imagination, who always lived in two worlds, one the every-day circle of his plantation, his friends' houses and his seat in Congress; the other, a cloudland of what the United States might be. He always loved his country, and saw farther than any other man of his time into the possibilities of that country.

Calhoun was as distinctly a Southern man as Webster was an Eastern man and Clay a Western. He too spent his boyhood on the frontier, and he was a member of the Scotch-Irish stock from which have sprung so many eminent Americans, in private and in public life. When he first entered Congress, no one there was more strongly desirous of making his country great.



Courtesy Doubleday Page & Co.
ASHLAND, KENTUCKY, THE HOME OF HENRY CLAY

Courtesy Doubleday, Page & Co.
THE STAIRWAY AT ASHLAND

He believed in big, boisterous powers of government. He aided Clay in bringing on the War of 1812, and then favored a bank and a tariff and internal improvements. He outran his State, and for a time was one of the recognized leaders of the national spirit.

Then he came to feel that his State and the South as a whole were not well situated in the Union, and his loyalty was divided between the whole nation and a part of it. Thenceforward, for twenty years he was the defender and upholder of a poor and decaying labor system. Yet his was the keenest of the three great minds. He had the strongest reasoning powers. He saw deepest into the dangers that beset his country. He was a great man and a great patriot, only he drew too narrow a geographical line around his patriotism.

## *Clay's Public Life*

Few Americans have had so brilliant a career as Henry Clay, who first entered Congress in 1806 and in 1811 was made Speaker of the House of Representatives, because he seemed to be the only man in Congress who could put the bit on John Randolph. As Speaker he made John C. Calhoun chairman of the Committee on Military Affairs, which gave the two men opportunity to help push the country into the War of 1812. Two years later Webster came into the House from New Hampshire and vigorously opposed the war.

Clay remained for many years a great figure in Congress, though he had a habit of resigning and withdrawing and coming back again, so that he never remained for many years together. He was one of the

commissioners for making peace at the end of the War of 1812, and then built up the power of the Speaker till the occupant of that office became hardly less powerful than the President of the United States. As Speaker, he was no figurehead, no calm umpire. He appointed his committees and made speeches on the floor, so as to bring about the protective tariffs and appropriations for roads and waterways, which he felt that the nation ought to have. He always believed in doing things. He thought out what he called "the American System," by which he meant such arrangements for manufactures and home finance as would make the United States a country independent of Europe. Coming from an interior State, he was never much interested in foreign commerce, or the shipping which was so profitable to New England, New York and Pennsylvania.

HENRY CLAY AND HIS WIFE
From a rare photograph taken about 1860

## *Clay's Achievements*

In 1821 Clay used his personal popularity and his skill in pointing out a middle way in the controversy over the admission of Missouri to the Union. He pushed to a success what was called the Second Missouri Compromise. For four years, from 1825 to 1829, he was Secretary of State under President John Quincy Adams, and tried hard to steer the country into a leadership of Latin America. He also had an opportunity to show his sense of American expansion, for he tried to buy Mexico. In 1824, 1832 and 1844 he was a candidate for the presidency, and in the last of these elections was put up by the great Whig party and was all but elected.

## *Webster's Public Life*

Daniel Webster was a bigger, though not a greater, man than Henry Clay. His mind was broader. He thought in larger, loftier phrases. Henry Clay was never a powerful lawyer: he had large gifts of persuasion, but it was Webster who showed the ability to find the great principles of the Constitution and to arrange them in a great national doctrine. Before his entry into Congress, he was known as a lawyer who could win cases by summing up the principles upon which they depended. His speeches were always more logical than Clay's, and he had far more of the orator's quality. Eye witnesses have handed down the tale of his tremendous impressiveness as orator at the dedication of the Bunker Hill Monument in 1826. When there was confusion in the audience, he rose in his place and with the simple words "Let the people sit down!" stilled the tempest.

WEBSTER'S BIRTHPLACE, RESTORED
At Salisbury (now Franklin), N. H.

This great power of statement was put to the highest test in his famous "Reply to Hayne" in 1830. We know now that he was not replying to Hayne but to Calhoun, who as Vice-President presided over the Senate and listened to the speaker. In this series of speeches Webster made a splendid defence of the Union, urging its greatness, its service, and, above all, its permanence. He made those lofty appeals to the patriotism of his countrymen which have been learned by heart and recited by scores of thousands of school boys. They are studded with such significant phrases as "The People's Constitution"—"Government of the People and for the People"—"Liberty and Union." In this debate Webster summed up the hard thinking of twenty years; and he stated the national theory of the Union with such force and clearness that it was never forgotten by the North.

Webster, like Clay, became a Whig, but he had none of Clay's arts of leadership, and was never nominated nor near nomination for the presidency. From 1841 to 1843 he was Secretary of State, a position for which he had rare qualifications, among them courtly personal bearing, a power of statement, and a willingness to meet other people half way. He succeeded in settling the dangerous dispute with Great Britain about the Maine boundary. Then he, like Clay, lost grip upon the people.

One reason was that, like Clay, he enjoyed life unduly. Clay, at least in his younger days, had the reputation of being a gambler; though his wife put up for him the argument that "Harry almost always wins." Webster lived handsomely, and other people from time to time raised subscriptions to pay his debts. There are a few people yet alive who heard Daniel Webster speak, and some of them testify that "Webster, drunk" was quite as eloquent as "Webster sober." He was always a great orator to the end, for he not only used strong and simple language with easy illustration, but he knew how to play upon the hearts of men.

WEBSTER MANSION
This house formerly stood at the junction of Summer and High Streets, Boston, Massachusetts

Clay was the greatest popular leader of his time; Webster was the noblest orator; Calhoun was the keenest thinker and most

longsighted statesman. Inasmuch as he was a graduate of Yale and had taken a course in the first American law school, that at Fairfield, Connecticut, he might have been thought influenced by Northern training. Many well-to-do Southern fathers sent their sons to Princeton or Yale or Harvard, but none of these young men appear to have carried back the Northern spirit, least of all Calhoun. He could not be made a Puritan by a stay in New England, for he was born a Puritan. Like Stonewall Jackson in a later period, he had the vigor and intensity and logic which was so striking in the Puritans. He probably did gain, while in Connecticut, an insight into the Northern mind, particularly the spirit of the Abolitionists; but throughout his life he showed no trace of weakening in his conviction that the social life and political habits of the South were the best things in the world.

GRACE FLETCHER WEBSTER

The first wife of the great statesman. From a painting by C. Harding in the collection of Mrs. Abbott Lawrence. Caroline Leroy Webster was the second wife of Daniel Webster. The reproduction herewith is from a crayon owned by Mrs. Abbott Lawrence

CAROLINE LEROY WEBSTER

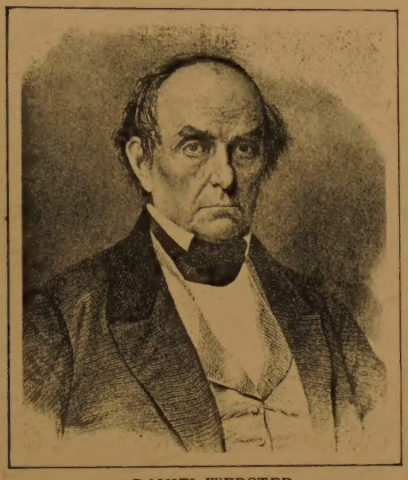
Copyright, Underwood & Underwood

STATUE OF DANIEL WEBSTER
By Thomas Ball.
In Central Park, New York City

## *Calhoun's Public Life*

Calhoun was from 1820 to 1850 the most striking character in South Carolina, a State which produced many famous men, and became the leader of the slaveholding communities. South Carolina for a time had the ambition to be a commercial and manufacturing State as well as a producer of rice and cotton. The city of Charleston, which practically ruled the State, was the only large and lively port on the Atlantic coast south of Baltimore. The State also raised the staple for the cotton manufactures, which during Calhoun's life were enriching many parts of the Middle and New England States. With proper labor, why should not that industry be established in the South? Calhoun and

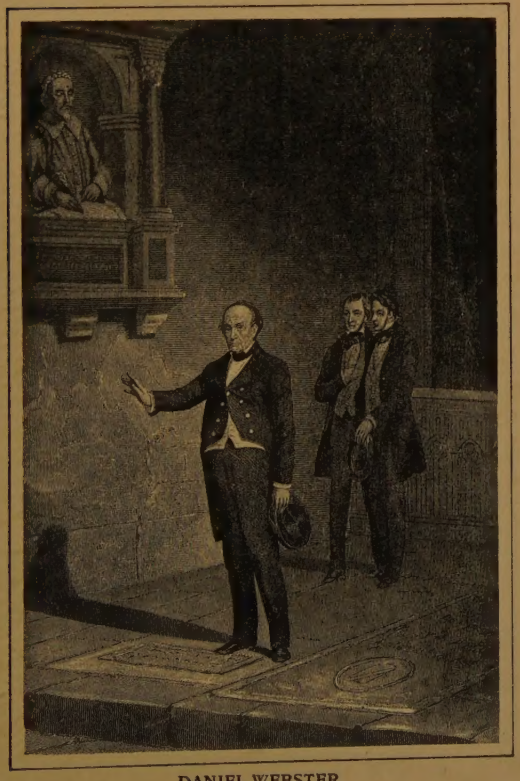
his friends expected that slaves could be used in textile mills. No success was ever reached in that direction, and about 1820 the State became convinced that its economic interest lay in growing cotton and selling it where it would bring the largest return in imported goods. Hence the tariff which favored the American cotton mills (which were all in the North) seemed to South Carolina a kind of robbery, and Calhoun became the leader of the anti-tariff forces.



DANIEL WEBSTER
From a daguerrotype

After his early Congressional career, Calhoun was from 1817 to 1825 Secretary of War in Monroe's cabinet, and left a reputation for honesty and efficiency in that office. In 1824 he accepted the Vice-Presidency, expecting it to lead to the Presidency, as supporter of Jackson. In 1830 Jackson quarreled with him, and he was thrown off the track that led to the White House. Partly because he was thus disappointed in his political career, still more because the successive tariffs in 1824, 1828 and 1832 showed the determination of the North to stand by the high tariff, Calhoun became the leader and spokesman of a movement to block the tariff by "nullification."

Webster's reply to Hayne showed that he had been reading the "North Carolina Exposition" against the tariff, which Calhoun had written a few months before. In 1833



DANIEL WEBSTER
At the tomb of Shakespeare

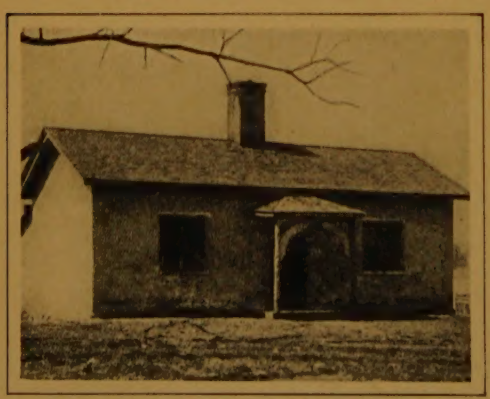
Courtesy Doubleday, Page & Co.
THE CARRIAGE OF A STATESMAN
Daniel Webster's coach

Calhoun went into the Senate, in order to cross swords with Webster himself, and he stoutly defended the doctrine of States Rights against Webster's doctrine of the United States as a nation. Calhoun proved to his own satisfaction and that of his followers that Congress could not pass a protective tariff; and under his guidance the State of South Carolina solemnly declared the tariff acts to be "null, void and no law" in the State. Calhoun's logic seems nowadays to have been formal and artificial, but the logic of South Carolina's threat to resist so affected Clay's mind that in 1833 he brought in a compromise tariff, which satisfied Calhoun and ended the controversy.

Calhoun was many years in the Senate, and for a few months served President Tyler as Secretary of State, appointed so that he might bring about the annexation of Texas. Nevertheless, he could not join either of the two great national parties, and was a sort of free lance. His principal concern was the menace to slavery from the rising tide of disapproval in the Northern States.

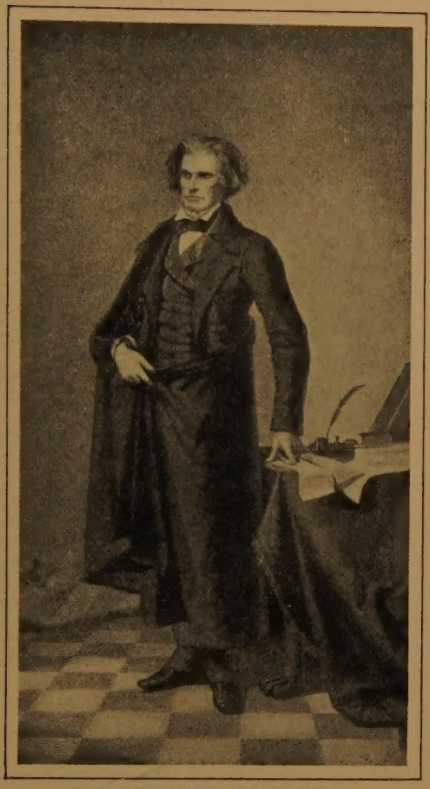
THE GREAT PACIFICATOR
From a portrait of Henry Clay

When Congress assembled in 1849 it chanced that the three triumvirs were all in the Senate, though all were aging and one was broken. It chanced also that a crisis had arisen, more dangerous even than the nullification troubles of eighteen years before. The United States had just annexed an immense area in New Mexico and California, and the question was still unsettled whether part of it should be assigned to slaveholders, to go to the building up of future slave States. On such a question Webster was the natural champion of the North, Calhoun of the South, and Clay represented the midway spirit of the West.



HOME OF CLAY'S BODY SERVANT, DUFEE
The last of the dwellings at Ashland that were in existence in Henry Clay's lifetime

Throughout his whole career Henry Clay never showed to greater advantage than in the discussion on that question. The old party measures for which he had been fighting



THE DEFENDER OF SLAVERY
From a portrait of John Caldwell Calhoun by T. Nicks

for many years were out of date. His hope of the Presidency had gone by. What was left was Clay's broad national spirit and his intense love of the Union. "The Great Pacificator," as he was sometimes called, introduced a compromise measure which was finally passed, in 1850, partly because of Clay's skill in debate and management, and in large degree through his passionate insistence that both sides should yield something for the sake of peace and the continuance of the Union.

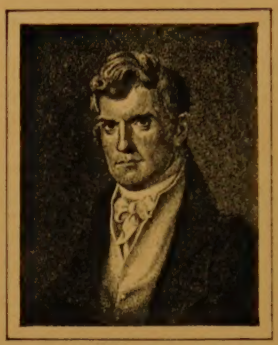
## *The Compromise of 1850*

The Compromise of 1850 would not have gone through but for the support of Daniel Webster and his friends in the North. He came forward in a famous defense, which is still known as the "Seventh of March Speech." Though he disliked slavery and had made some speeches against it, he also disliked the Abolitionists. The speech was an appeal for votes for the compromise, yielding nothing actual, since slavery could never be profitable in New Mexico. As he put it, "I would not take pains uselessly to reaffirm an ordinance of nature, nor to re-enact the will of God." He rose to one of his highest flights of oratory in his protest against the threats of secession.

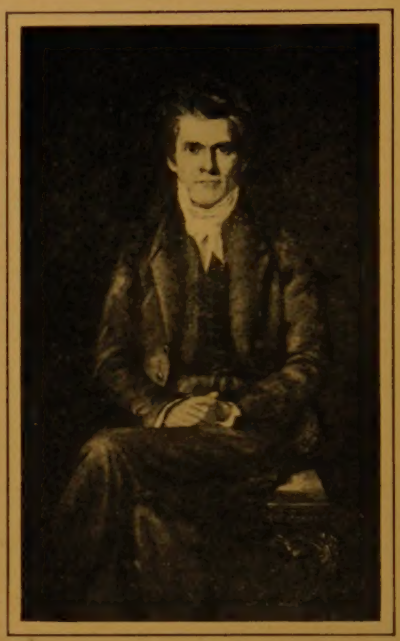
"Secession! Peaceable secession! Sir, your eyes and mine are never destined to see that miracle. The dismemberment of this vast country without convulsion! The breaking up of the fountains of the great deep without ruffling the surface! There can be no such thing as a peaceable secession. . . . I will not state what might produce the disruption of the Union; but, sir, I see as plainly as I can see that it must produce war." The speech saved the Compromise, but drew upon him the bitterest criticism from Northern Abolitionists, who would rather have heard him plead for the liberty of the slave than

CALHOUN'S RESIDENCE AND OFFICE
"Fort Hill," Abbeville Co., S. C. From a pen drawing

for the saving of the Union. Webster lived three years longer, and it was a misfortune to his reputation that his last great speech should have turned on a question so bitterly contested, and should have brought upon him the stern disapprobation of many of his admirers.

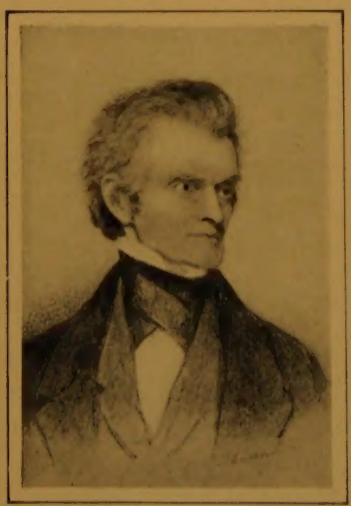


JOHN C. CALHOUN
From the painting by C. B. King



JOHN C. CALHOUN
From the portrait by William J. Hubard, in the Corcoran Art Gallery, Washington

Calhoun was dying while the debate went on. He, too, made a March speech, but he was obliged to sit by while a friend read it for him. He listened to Webster, but was unable to reply. He scorned the Compromise, because he thought it gave too little to the South. Yet at the same time Calhoun rose to a great height of patriotism, for he too loved the Union, and with his dying breath pleaded for a settlement which would keep the South in the Union. He closed with the candid statement of his opposition to any agitation of the slavery question. "I have exerted myself, during the whole period, to arrest it, with the intention of saving the Union, if it could be done; and if it could not, to save the section where it has pleased Providence to cast my lot, and which I sincerely believe has justice and the Constitution on its side."



JOHN C. CALHOUN
From a water color by Dubourjal, the French artist, who lived 1795-1853. This painting, which was made at Washington in 1846, is now in the Metropolitan Museum of Art, New York City

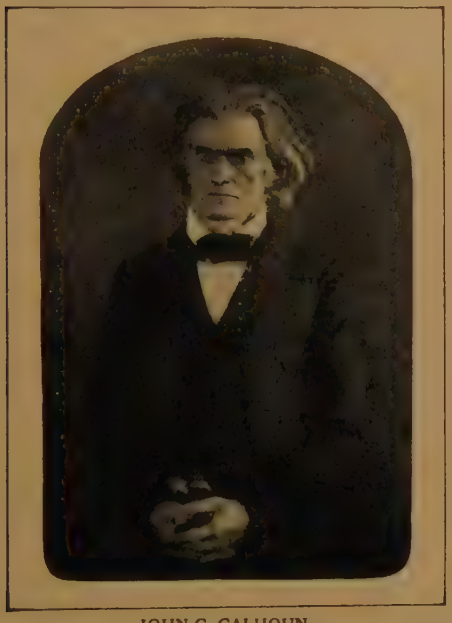
## *Three Great Figures*

More than sixty years have passed since the Triumvirs passed off the scene. Most of the questions that agitated them have long since been settled. Nevertheless, they still stand out in American history as a striking combination of characters, each representing the section from which he came, each pushing with all his might for political station; yet all, when a great national crisis came, uniting in the sincere desire to preserve the Union from dangers within and without. That is their heritage to us.

## An Immortal National Utterance

What could be a more fitting climax to this study of the great American Triumvirate than the glowing words that end Daniel Webster's historic reply to Hayne. In them the national spirit finds its most eloquent expression.

"When my eyes shall be turned to behold for the last time the sun in heaven, may I not see him shining on the broken and dishonored fragments of a once glorious Union; on States dissevered, discordant, beligerent; on a land rent with civil feuds, or drenched, it may be, in fraternal blood: Let their last feeble and lingering glance rather behold the gorgeous ensign of the republic, now known and honored throughout the earth, still full high advanced, its arms and trophies streaming in their original luster, not a stripe erased or polluted, nor a single star obscured, bearing for its motto no such miserable interrogatory as 'What is all this worth?' Nor those other words of delusion and folly, 'Liberty first and Union afterward,' but everywhere, spread all over in characters of living light, blazing on all its ample folds, as they float over the sea and over the land, and in every wind under the whole heavens, that other sentiment, dear to every true American heart—'Liberty and Union, now and forever, one and inseparable.'"



JOHN C. CALHOUN
From a photograph by F. Gutekunst, Philadelphia

## SUPPLEMENTARY READING

JOHN C. CALHOUN *By Dr. H. E. von Holst*
(American Statesmen Series)

JOHN C. CALHOUN *By G. Hunt*

STATESMEN OF THE OLD SOUTH
Contains material on Calhoun *By W. E. Dodd*

HENRY CLAY, Two vols. *By Carl Schurz*
(American Statesmen Series)

THE MILL BOY OF THE SLASHES *By J. Frost*
A brief and entertaining life of Henry Clay

HENRY CLAY *By T. H. Clay*
By the grandson of the great statesman

THE TRUE HENRY CLAY *By J. M. Rogers*

DANIEL WEBSTER *By Henry Cabot Lodge*
(American Statesmen Series)

THE GREAT EXPOUNDER, DANIEL WEBSTER *By J. Frost*

DANIEL WEBSTER *By F. A. Ogg*
A biography

THE TRUE DANIEL WEBSTER *By S. G. Fisher*

DANIEL WEBSTER *By J. B. McMaster*
A biography by the noted historian.

*** Information concerning the above books may be had on application to the Editor of The Mentor.

# THE OPEN LETTER

with cordial good wishes of
Hamilton W. Mabie

When Dr. Hamilton W. Mabie died, a much respected and beloved figure in American literature laid down the pen. Mentor readers will treasure his memory. Dr. Mabie was a real part of The Mentor—a factor in the organization of it, and a contributor from the start. He was engaged upon an article on the Literature of the South during the final weeks of his life. He passed away on the last day of December, so completing the full human measure of three score years and ten. His death was not unexpected. He suffered a heart stroke a year ago, and he had been confined to his home most of the time since then.

★ ★ ★

Dr. Mabie's seventy years were full of fine endeavor and distinguished achievement as editor, essayist, critic and lecturer. He was a graduate of Williams College and practised law for a time in New York City. He abandoned that profession to enter journalism, becoming in 1879 associate editor of the *Christian Union*, now the *Outlook*. In the course of a number of years Dr. Mabie turned out many thoughtful and suggestive essays and books on literary subjects and vital questions of life, which won for him the position of a critic of authority and influence. His message was one of culture. In his writings he urged the pursuit of knowledge as the duty and highest aspiration of humanity. His life was dedicated to the purpose of giving all that was in him to the service of culture and to the upbuilding of the "reef of righteousness."

★ ★ ★

Dr. Mabie was one of the first to take an interest in The Mentor. When, at the beginning, I asked him to contribute, he wrote to me that he was "very much interested in The Mentor." "I believe," he said, "that the very best things can be given to people in the very best way, not by writing down, but simply by using standard language instead of technical language. The more I think of the whole enterprise, the more I believe in it." In the very last interview that I had with Dr. Mabie, he handed me a copy of a letter that he had written in reply to someone who had asked him about The Mentor. "I was glad," he said, "to associate myself with The Mentor, because I recognized its possibilities in awakening a love of literature." In these utterances are to be found two characteristic notes of Dr. Mabie's nature—his devotion to literature, and his desire to impart literary ideals in a clear, simple manner, easily understood by all people.

★ ★ ★

It was a joy and inspiration to be associated with Dr. Mabie. He helped materially to make The Mentor what it is, and his contributions—ten in all—are and will remain among the most valuable and interesting articles in the Mentor Courses.

W. D. Moffat

EDITOR

I THE BRERA PALACE, MILAN

DETAIL OF THE MADONNA OF THE CANDLE, BY CRIVELLI

ONE

SO little is known about the Venetian painter, Carlo Crivelli, that it cannot be stated with certainty when he was born nor when he died. However, the date of his birth is sometimes placed at 1440.

Crivelli was one of the best artists of his day, and a man of considerable force. Although he was born in Venice, Italy, he seems to have worked chiefly in and around about Ascoli.

Crivelli is said to have studied under Jacobello del Fiore. At the time Crivelli was probably only a boy. He possibly also studied under Squarcione, who was the teacher of the famous painter Bartolommeo Montagna.

Crivelli's pictures are often constrained, even hard. His work attracts by its very stern vigor, by the sincerely religious gravity of its conception and by the lustrous power of its color. His faces are often contorted and sulky, his hands and feet stringy, and his drawing rather harsh. But his descriptive sense was wonderful and his tragic power tremendous.

The earliest picture painted by Crivelli is assigned to the year 1468. He always signed his paintings Carolus Crivellus Venetus. From 1490, however, he added Miles, having then been knighted by Ferdinand II of Naples.

The artist introduced into his paintings beautiful architectural backgrounds; and he liked particularly to paint fruits and flowers. His best works are in the gallery of the Brera Palace at Milan. There are some important examples in the National Gallery, London, and in Berlin. The artist worked with a uniformity of purpose and with great command of his materials. He painted in "tempera" (painting in distemper, a pigment mixed with a material, as yolk of eggs, or glue, soluble in water, as distinguished from oil colors). He is seen to best advantage in subject pictures of moderate size.

Crivelli's last painting is assigned to the year 1493; therefore, he probably died in that year or soon after.

PREPARED BY THE EDITORIAL STAFF OF THE MENTOR ASSOCIATION
ILLUSTRATION FOR THE MENTOR, VOL. 5, No. 4, SERIAL No. 128
COPYRIGHT, 1917, BY THE MENTOR ASSOCIATION, INC.

MADONNA. DETAIL OF THE ANNUNCIATION. By Pinturicchio

THE real name of Pinturricchio (peen-too-reek′-kee-o) was Bernardino di Betti (behr-nahr-dee′-no dee bet′-tee). The name by which he is best known was adopted from the old Italian word for master painter—*pintore*. Pinturricchio or Pintorricchio, as it is sometimes spelled, means "the little painter," and may have been applied to the artist because he was "undersized and of insignificant appearance"—or it may not.

We have to guess at most of Pinturricchio's early life. His father was Benedetto or Betto di Biagio (bee-azh′-yo), a humble citizen of Perugia, in Italy. The artist was born in 1454. He probably began his artistic career under one of the miniature painters of his native city.

There is no definite knowledge concerning Pinturricchio until 1482, when he came to Rome as assistant to Perugino (per-u-gee′-no), one of the artists who was at work on the frescoes in the Sistine Chapel of the Vatican. Evidently Perugino regarded this young painter as his right hand man, for he made use of several of his designs, and even entrusted him with two of the principal wall paintings, thus establishing Pinturricchio's reputation. From then on he worked as an independent artist, employing assistants and receiving numerous commissions.

For many years Pinturricchio was a very busy man, decorating in chapels and painting in palaces.

In 1492 Pinturricchio entered into an agreement to paint two evangelists and two Fathers of the Church in the cathedral at Orvieto. These decorations had not advanced very far, however, before the painter quarreled violently with the authorities of the cathedral. They declared that he had not done the first part of his work in accordance with his agreement; but their real objection seems to have been that Pinturricchio was using an alarming quantity of gold and ultramarine—far more than could be afforded. Because of this the work came to a standstill.

Pinturricchio was well satisfied, however, for the great Pope Alexander VI, who had been Cardinal Borgia, was his patron and had commissioned him to decorate his private apartments in the Vatican. This was in 1493. It was the most important undertaking of Pinturricchio's life. There were six rooms to be decorated, and five of the six still retain the fine series of frescoes by Pinturricchio and his assistants. Alexander VI was an infamous pope, and Pope Julius II walled up his apartments. So they remained until they were opened by Pope Leo XIII less than half a century ago.

In July, 1497, the painter was in Rome, frescoing rooms in the Castle of Sant' Angelo for the Pope. He returned to Perugia toward the end of the year, however. It was probably about this time, when Pinturricchio was somewhat over forty years of age, that he married Grania, the daughter of a certain Nicco'ò of Bologna (bol-ohn′-yah)—or Modena.

In 1501 Pinturricchio went to Spello, about eighteen miles from Perugia, to decorate the Church of Santa Maria Maggiore (ma-reé-ah mag-yore′-eh). Before leaving home he was elected Decemvir of the city of Perugia. This shows that he stood high in the esteem of his fellow-citizens, but the position could not have required any great amount of work, for he was absent from Perugia a great part of the time.

The following year an event occurred which changed the course of Pinturricchio's life. He was summoned to Siena by Cardinal Francesco Piccolomoni, afterward Pope Pius III, to decorate the cathedral library there. Hardly had the work begun when Pius III died, three weeks after his election to the papacy. His will, however, provided for the completion of the work at Siena. Other interruptions came, but at last the work was finished, in 1508.

After this Pinturricchio visited Rome but once more. This was in obedience to a summons from Pope Julius II, at whose command several artists came together to consider the decoration of the Vatican rooms. This work was eventually given to Raphael.

The last years of the painter were spent in Siena. The story of his death is pathetic. Sigismondo Tizio (teet′-zee-o), a Sienese historian and Pinturricchio's friend, writes that when the painter fell ill, his wife Grania and her lover, a soldier in the Sienese guard, shut him up in his house and left him to die of hunger and neglect; that some of the women of the neighborhood heard his cries and went to his assistance; and it was from them that Tizio afterward learned the particulars of his friend's death.

Pinturricchio died on December 11, 1531, and was buried in the Church of San Vincenzo (sahn vin-chen′-zo) at Siena.

PREPARED BY THE EDITORIAL STAFF OF THE MENTOR ASSOCIATION
ILLUSTRATION FOR THE MENTOR, VOL. 5, No. 4, SERIAL No. 128
COPYRIGHT, 1917, BY THE MENTOR ASSOCIATION, INC.

THE BADIA, FLORENCE

DETAIL OF THE MADONNA AND ST, BERNARD, BY FILIPPINO LIPPI

IT is a wise son who chooses an artistic genius for his father, since such genius is often inherited. Filippino (or Lippino as he is sometimes called) Lippi (fil-lip-pee'-no lip'-pee) chose well. His father was Fra Filippo (or Lippo) Lippi, who was one of the most renowned painters of Italy; and his mother was Lucrezia Buti (loo-kreet'-zee-ah boo'-tee), one of the most beautiful women of her time.

Filippino, whose name means "little Filippo," was born in Florence, Italy, about 1457. He was educated at Prato, but unfortunately his father died before the boy was eleven years old; and Filippino took up the study of painting. He worked under the famous artist, Sandro Botticelli (bot-tee-chel'-lee), and probably under another named Fra Diamante (dee-ah-man'-teh).

Filippino soon proved himself a painter of ability, and although his style bore clear traces of the manner both of his father and of Botticelli, he formed an original style of his own. His powers developed early. When only a little over twenty years old he was already an accomplished artist, and had painted an altar piece called the "Vision of St. Bernard," a detail of which is reproduced here. This is one of his best and most attractive works. The Madonna, accompanied by angels, approaches St. Bernard, who seems lost in meditation, amid a rich, rocky landscape. Mary has a matronly and even a sad expression; the angels wear a look of deep devotion. In the original the robes of the angels have the brilliant colors so often seen in Florentine pictures of the period.

Soon after painting this picture, probably from 1482 to 1490, Filippino began to work upon the frescoes which completed the decoration of the Brancacci (brankaht'-chee) Chapel of Santa Carmine (kahr-mee'-neh). These decorations had been commenced by the artists Masolino (mah-so-lee'-no) and Masaccio (mah-saht'-cho) many years before. The work that he did there was sufficient to place Filippino in the front rank of the artists of his time. In 1485 he executed the great altar piece, "The Virgin and Saints," now in the Uffizi (oo-feet'-zee) Gallery.

Filippino then went to Spoleto to design the monument for his father in the cathedral of that city. Shortly afterward he went to Rome, and in 1489 did some work in the Church of the Minerva. Some of these decorations are still to be seen. In 1496 he painted his picture, "The Adoration of the Magi," which is now in the Uffizi Gallery.

He followed up this work with his last important undertaking—the frescoes in the Strozzi (strot'-zee) Chapel in the Church of Santa Maria Novella in Florence. These are conspicuous and attractive works, full of showy color. Meanwhile, Filippino had married, in 1497. There is no record that he did any more important work before his death, which occurred in 1504.

Filippino was a most original genius in painting. He hardly ranks above his father, however. It is rather unusual for both father and son to have such distinctive gifts; it may be said that in all the history of art no other such instance may be found. Filippo Lippi showed more of sentiment; his son more of variety and lovely pictorial combination. Filippino's charm and tenderness have made a place for him among the prominent painters of the time.

PREPARED BY THE EDITORIAL STAFF OF THE MENTOR ASSOCIATION
ILLUSTRATION FOR THE MENTOR, VOL. 5, No. 4, SERIAL No. 128
COPYRIGHT, 1917, BY THE MENTOR ASSOCIATION, INC.

THE ROYAL GALLERY, DRESDEN

FOUR

MORE fashionable women patronized Palma Vecchio (vek'-kee-oh) than any other artist in Venice. Why? For a very simple reason—he held the secret of putting on canvas the little details that go to make up personality and beauty. No other artist had quite mastered so fully portraiture of women. Palma knew to the smallest detail how to get the effect of satin and brocade and the ornaments that women wore; and he also had a happy way of placing his figures with a smiling landscape as a background. At that period the arts of feminine toilet included the treatment of the hair with an oil that gave a tint as yellow as gold. In reproducing this tint Palma was an expert; and he could also depict the dark auburn and chestnut brown hair, with its surface glitter, reflecting the light rays of gold, of Italian women. Then, too, the artist could paint ivory white skin so that it fairly sparkled in its dazzling clearness.

Jacopo (yah-ko'-po) Palma is known as Palma Vecchio (old Palma) to distinguish him from Palma Giovane, his grand-nephew, a much inferior painter. He was born about 1480, in a little country town called Serinalta, near Bergamo, not far from Venice, in Italy. It was in the last-named city that he made his home during the greater part of his life. However, he never lost the country manner which betrayed his peasant origin. This is shown in many of his pictures.

Not a great deal is known concerning the life of Palma. He is said to have been a companion and competitor of Lorenzo Lotto, the Italian artist; and he is also said to have been a pupil of the great Titian, after he had left his home town to go to Venice. Palma was undoubtedly a pupil of Bellini (bel-lee'-nee), for his earlier works show the influence of that painter. Palma never lost the effects of the lessons with him.

Palma is said to have had a daughter Violante, with whom Titian (tish'-an) is reported to have been deeply in love. Evidently Palma often used his daughter as a model, for her face is frequently seen in his pictures.

One of Palma's greatest paintings is the "St. Barbara," which he painted at the request of the Venetian artillerists as an altar piece for their chapel in the Church of Santa Maria Formosa. This is one of the artistic masterpieces of all time.

St. Barbara was the patroness of soldiers. In his picture Palma gave her all the noble courage and patriotism that belongs to the true soldier. She was born in A. D. 303 and was the daughter of a nobleman. So beautiful was she and so beloved by her father, that he imprisoned her in a tower. There she spent her time studying the stars and planets. At last she became convinced that the worship of idols was wrong. About this time she learned of the Savior and eagerly embraced Christianity. Then she ordered workmen to make three windows in her tower. Shortly afterward her father came to pay his accustomed visit to her prison.

"What is the reason," he inquired, "for these three windows."

"Know, my father," she replied, "that through three windows doth the soul receive light—the Father, the Son and the Holy Ghost; and the three are one."

Her father angrily condemned her to death and beheaded her himself. Because of this story, which is part history and part legend, St. Barbara is always represented as in a tower. Palma so painted her, calm and dignified, standing framed in a simple archway, looking out upon the battlefield of life.

Palma was only forty-eight years old when he died, in July, 1528. He was buried in the Church of San Gregorio in Venice.

In the Munich Gallery there is a portrait which is said to represent Palma Vecchio, but it is doubtful if this is an authentic likeness.

PREPARED BY THE EDITORIAL STAFF OF THE MENTOR ASSOCIATION
ILLUSTRATION FOR THE MENTOR, VOL. 5, No. 4, SERIAL No. 128
COPYRIGHT, 1917, BY THE MENTOR ASSOCIATION, INC.

THE UFFIZI GALLERY, FLORENCE DETAIL OF THE MADONNA OF THE HARPIES, BY ANDREA DEL SARTO

IT has been said that Andrea del Sarto came either too soon or too late to stand as a great artist in his time. It has also been asserted that his wife Lucrezia Fedi (loo-krayt′-zee-ah fay′-dee)—a cold, selfish and extravagant beauty—held him back from the heights he might have scaled without her. Robert Browning, in his wonderful poem "Andrea del Sarto," takes this view. At any rate, although Andrea del Sarto was known as "the faultless painter," he failed in that he seldom brought to his paintings a noble mind or an exalted feeling.

Andrea del Sarto was born near Florence, Italy, in 1486. His real name was Andrea d'Agnolo (dahn-yoh′-loh), but since his father was a tailor (*sarto*), Andrea received as a child the nickname by which he is now known. It has recently been said that his true name should be Andrea d'Agnolo di Francesco di Luca di Paolo del Migliore (ahn′-dree-ah dahn-yoh′-loh dee Fran-ches′-ko dee loo′-kah dee pah-oh′-loh del meel-yohr′-eh). Undoubtedly, in ordinary conversation this was shortened; for it gives, along with the painter's Christian name, the Christian names of his ancestors for five generations.

In 1494 Andrea was put to work under a goldsmith. He disliked this intensely, but took to drawing readily. For this reason, he was soon transferred to a skilful wood carver, with whom he remained until 1498. Then he became a pupil of Piero di Cosimo (pee-air′-o dee kas′-ih-mo). He remained with him some years, studying hard the works of Leonardo da Vinci and Michelangelo. Then with his friend Franciabigio he formed a partnership. This partnership did not last long, however, and from 1509 to 1514 Andrea was occupied in painting some frescoes, which gained for him his title of "the faultless painter." Although only twenty-three years old, he was already the best fresco painter of Central Italy. He now received many commissions.

Andrea was an easy-going man. As an artist he knew his own value, but he did not aspire to great things. He led a social sort of life among his artistic friends. Then he made the one great mistake of his life—he fell in love with Lucrezia Fedi. She was the wife of a hatter. He died opportunely, however, and Andrea married Lucrezia on December 26, 1512. She was a very beautiful woman, as can be seen from the many pictures of her made by the artist. But contemporaries describe her as faithless, jealous and overbearing.

In 1518 King Francis I of France invited Andrea to go to Paris. Francis was an art-loving monarch and gave the painter some important commissions, rewarding him handsomely. But Lucrezia wrote urging him to return to Italy; and Andrea, entrusted by King Francis with a sum of money to be spent in purchasing works of art for his royal patron, went back to her with the understanding that he was only to be gone a short time. However, advised by his wife, he spent the King's money in building a house for himself in Florence. No serious punishment was ever meted out to Andrea for this behavior, but naturally he was never again looked upon with favor in France.

In 1520 Andrea resumed work in Florence. The last monumental work of importance that he executed was the celebrated "Last Supper," at S. Salvi (sal′-vee), near Florence. He lived in Florence throughout the memorable siege, which was soon followed by an infectious pestilence. He caught it and struggled against it alone. His wife, either through selfishness or fear, neglected him. He died, deserted and alone, on January 22, 1531. He was only forty-three years old at the time. His wife survived him forty years. Andrea was buried unceremoniously.

"The Madonna of the Harpies," which is reproduced here, shows Andrea del Sarto at his best. The face of the Madonna, which was that of Lucrezia, is almost divine in its loveliness. The sweet simplicity of arrangement and the exquisite harmony of color have given the picture a dignity and richness of tone seldom equaled in works of art. The painting seems almost like a statue.

The name "The Madonna of the Harpies" is taken from the carved figures on the antique altar under the painting, which is used as a pedestal for the Madonna. The detail reproduced here does not show this pedestal.

PREPARED BY THE EDITORIAL STAFF OF THE MENTOR ASSOCIATION
ILLUSTRATION FOR THE MENTOR, VOL. 5, No. 4, SERIAL No. 128
COPYRIGHT, 1917, BY THE MENTOR ASSOCIATION, INC.

MADONNA AND CHILD. By Dagnan-Bouveret

PASCALE ADOLPHE JEAN DAGNAN-BOUVERET (dahn-yahn' boov-ray') was born at Paris, France, on January 7, 1852. As an art student, he worked hard at painting, having as teacher the famous Gérôme. His first pictures, which were exhibited in the Paris Salon during the years 1875-1877, were principally classic subjects and portraits. It was not until he began to portray Breton life and character that fame came to him.

His first success was in the Salon of 1879 with his picture called "A Wedding Party at the Photographer's." In this painting may be seen the bride and bridegroom and their friends, posing before the camera in stiff attitudes. The character drawing is remarkable. The canvas attracted much attention and admiration at the Salon.

In 1882 came his "Benediction after Marriage." This is a beautiful work, full of sentiment and simple in arrangement. The scene is the interior of a farm house. The table is set for the wedding feast and the bride and groom kneel solemnly before the old Father, who, with extended hand, is giving them the benediction. The guests stand about silent and reverent. The effect of light and shade is masterly.

Five years later Dagnan-Bouveret's picture called "Breton Pardon" was the event of the Salon. In the same year his "Madonna and Child" was exhibited. This picture, whose real title is the "Madonna of the Rose," and which is reproduced here, was painted in 1885. It gave the first indication of the mystic and religious tendencies which the artist was later to develop. The Metropolitan Museum of Art, New York City, secured the painting in 1906.

Dagnan-Bouveret is a profound and deeply serious thinker. Two of his large and most important compositions are the "Supper at Emmaus," painted in 1898, and the "Last Supper," painted in 1896. The Carnegie Institute of Pittsburg owns the "Supper at Emmaus."

The work of this artist is thoughtful and sincere, and he exhibits keen obvervation and also humor. In 1894 he became an officer of the Legion of Honor.

Because of his use of high color, Dagnan-Bouveret has often been looked upon as an impressionist. In truth, however, he is the most conservative of the moderns. William A. Coffin, the art critic, writes of him:

"In this present day, when insincerity and superficiality parade themselves in the exhibitions, and too often receive from the world consideration they do not deserve; when 'fads' and experiments are leading many a good man in art into devious paths; when the rush for notoriety and quick success almost excludes from view those who are content to strive in an honest way, to achieve that which they know is good and true; when fame cuts capers, and casts her laurels all too carelessly, it is more than gratifying to find such a man as Dagnan steadily pursuing his ideal, regardless of clamor and strife, and remaining faithful to the principles that have made all the good art in the world. There are other men in the French School as solid as he, fortunately, and behind every one of them is an influence for good. When the dust shall have cleared away, we shall find the work of such men as Dagnan standing like signposts on the road to point the way to truth."

PREPARED BY THE EDITORIAL STAFF OF THE MENTOR ASSOCIATION
ILLUSTRATION FOR THE MENTOR, VOL. 5, No. 4, SERIAL No. 128
COPYRIGHT, 1917, BY THE MENTOR ASSOCIATION, INC.